

**VOL. 57**

# SYSTEM OF A DOWN

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks

Aerials

B.Y.O.B.

Chop Suey!

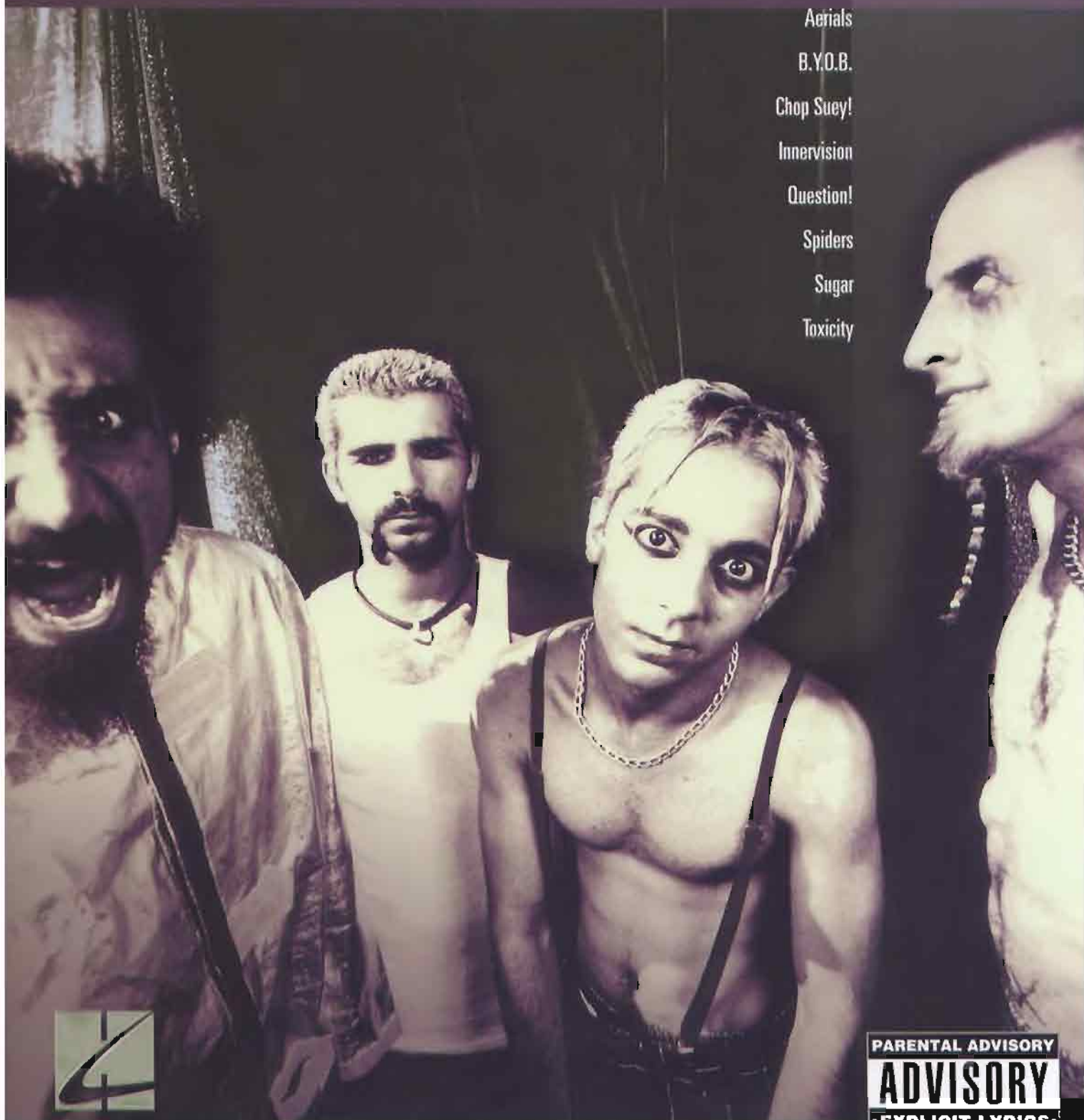
Innervision

Question!

Spiders

Sugar

Toxicity



**PARENTAL ADVISORY**  
**ADVISORY**  
EXPLICIT LYRICS

# SYSTEM OF A DOWN

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Words and Music by Daron Malakian and Serj Tankian

## Intro

### Free time

Moderately fast  $\text{♩} = 162$ 

(Strings) 9 sec.

D5/F

D5/E

D5

(Strings) 9 sec.

D5/F D5/E D5

*mp* w/ clean tone  
let ring throughout

TAB

3 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in eighth notes. Above the staff, the chords are indicated: D5/F, D5/E, D5, D5/A, D7(n63rd)/A, and D5/A. Below the staff, the fret numbers for the guitar are written: 3, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 12, 0, 0, 10, 0, 7, 0, 7, 0, 0, 7, 0, 7.



Dsus4/A    Dm/A    Dsus2/A    D5    D7(no3rd)/A    D5/A    D5

Verse  
 Half-time feel  
 Bb5

1., 2. Life is a wa - ter - fall, — { we're one in the riv - er and one —  
 we drink from the riv - er, then we

*f* w/ dist.

D5    G5    D5    F5

— a - gain af - ter the fall. —  
 turn a - round and put up our walls. —

P.M. — P.M. —

D5    E5    D5    Bb5

Swim - ming through the void we hear —

P.M. — P.M. —

the word, we lose our - selves but we find it all.

The first system of music includes a vocal line with the lyrics "the word, we lose our - selves but we find it all." The guitar line features a series of chords, and the bass line shows fingerings for the left hand.

D5 G5 D5 F5 D5 E5 D5

'Cause

P.M. P.M. P.M. P.M.

The second system of music includes a vocal line with the lyrics "'Cause". The guitar line features a series of chords, and the bass line shows fingerings for the left hand, including a 12 fret barre and a 10 fret barre.

Bb5

we are the ones that wan - na play, al - ways wan - na go, but you

The third system of music includes a vocal line with the lyrics "we are the ones that wan - na play, al - ways wan - na go, but you". The guitar line features a series of chords, and the bass line shows fingerings for the left hand.

D5 G5 D5 F5

nev - er wan - na stay.

P.M. P.M.

The fourth system of music includes a vocal line with the lyrics "nev - er wan - na stay.". The guitar line features a series of chords, and the bass line shows fingerings for the left hand, including a 12 fret barre and a 10 fret barre.

D5 E5 D5 Bb5

And we are the ones that wan -

P.M. P.M.

To Coda

na choose, al - ways wan - na play, but you nev - er wan - na lose.

Interlude

D5/F D5/E D5 D5/G D5/F D5/E

dist. off

D5/F D5/G D5/A D5/Bb D5/A D5/G D5/F D5/E D5



# Chorus

D5/F D5/E D5 D5/G D5/F D5/E

Aer - i - als in the sky.

*D.S. al Coda*

D5/F D5/G D5/A D5/B $\flat$  D5/A D5/G D5/F D5/E D5

When you lose small mind, you free your life.

dist. on

## Coda

A5

nev-er wan-na lose. Oh!

P.M.

## Interlude

F5 E5 D5 G5 F5 E5

P.M.

F5 G5 A5 Bb5 A5 G5 F5 E5 D5

(2/2) 2/2 2/2 2/2 3/3 5/5 7/7 8/8 7/7 5/5 3/3 2/2 0/0 12

# Chorus

F5 E5 D5 G5 F5 E5

Aer - i - als in the sky.  
Aer - i - als, so up high.

3/3 2/2 0/0 0 0 0 0 5/5 3/3 2/2 2/2 2/2 2/2 12

F5 G5 A5 Bb5 A5 G5 F5 E5 D5

When you lose small mind, you free your life.  
When you free your eyes, e ter nal prize.

3/3 5/5 7/7 8/8 7/7 5/5 3/3 2/2 0/0 12

D5/F D5/E D5 D5/G D5/F D5/E

Aer - i - als in the sky.  
Aer - i - als, so up high.

dist. off

3 0 2 0 0 0 0 0 0 0 0 5 3 0 2 0 2 0 2 0 2 2



D5/F D5/G D5/A D5/B $\flat$  D5/A D5/G D5/F D5/E D5

When you lose small mind, you free your life.  
 When you free your eyes, e - ter - nal prize.

3 0 5 0 7 0 | 0 0 0 0 5 0 | 3 0 2 0 0 0 | 0 0 0 0 0 0

**Outro**  
 D5/F D5/E D5 D5/G D5/F D5/E

Ah, ah.

3 0 2 0 0 0 | 0 0 0 0 0 0 | 5 0 3 0 2 0

D5/F D5/G D5/A D5/B $\flat$  D5/A D5/G

Ah.

0 2 0 0 2 0 2 | 3 0 5 0 7 0 | 0 0 0 0 7 5 0

1. D5/F D5/E D5 2. D5/F D5/E D5

3 0 2 0 0 0 | 0 0 0 0 0 0 | 3 0 2 0 0 0

# B.Y.O.B.

Words and Music by Daron Malakian, Serj Tankian and Casey Chmielinski

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast Rock  $\text{♩} = 160$

D5

*f* *w/ dist.* *Play 3 times* *Play 3 times*

TAB

## Double-time feel

E5 F5 G5 D5

You!

G5 F5 E5 D5 E5 F5 G5

## End double-time feel

D5 G5 F5 E5 N.C.

Shouted: Why do they al-ways send the poor? —



Faster ♩ = 203

F5

D5

G5

F5 E5

P.M.

P.M.

P.M.,

ES

D5

G5

ES

E5

P.M.

P.M. -

P.M.



Interlude

Half-time feel

G5 F5 E5 F5 E5 D5

yet you feed us lies from the ta - ble - cloth.

P.M. P.M.

7 0 0 8 0 0 7 0 0 8 0 0 5 3 2 3 2 0 0

E5 F5 G5 F5 E5 D5 E5 D5 C5

P.M. P.M.

0 2 3 5 3 2 0 2 0 3 3 0 3 0 3 2 0

F5 E5 D5 G5 A5 Bb5 A5 G5 F5 G5 F5 E5

La, la, la, la, la, la, la, la, la, oo.

P.M. P.M. slight P.H.

3 2 0 0 0 5 7 8 7 5 3 5 3 2 3 (3) (3) (3)

Chorus

D5 C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

P.M.

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

[illegible]

End half-time feel

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

shine. \_\_\_\_\_

P.M. \_\_\_\_\_

slight P.H. 1 3 (3)

Verse  
 D5

2., 3. Kneel - ing    ros - es    dis - ap - pear - ing    in - to    Mo - ses - 's    dry    mouth.

P.M.

7 0 0 8 0 0 7 0 0 8 0 0    7 0 0 8 0 0 7 0 0 8 0 0    7 0 0 8 0 0 7 0 0 8 0 0    7 0 0 8 0 0 7

10 8

D5

Break - ing in - to Fort Knox, steal - ing our in - ten - tions.

P.M.

7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0

G5 F5 E5 D5 F5

Hang - ers sit - ting dripped in oil,

P.M.

12 10 10 8 9 7 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 10 8

D5 G5 F5 E5 D5

cry - ing free - dom. Hand - ed to ob -

P.M.

7 0 0 8 0 0 7 0 0 8 0 0 12 10 10 8 9 7 7 0 0 8 0 0 7 0 0 8 0 0

F5 D5 G5 F5 E5

so - le - tion, still you feed us lies from the

P.M.

7 0 0 8 0 0 7 10 8 7 0 0 8 0 0 7 0 0 8 0 0 5 5 3 3 2 2



# Interlude

## Half-time feel

F5 E5 D5

E5 F5 G5 F5 E5 D5 E5 D5 C5

ta - ble-cloth.

P.M. ---

P.M. ---

P.M. ---

3 2 0 0 0 0 2 3 5 3 2 0 2 0 5 5 0 3 0 3 2 0

F5 E5 D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

La, la, la, la, la, la, la, la, la, oo. \_\_\_\_\_

P.M. ---

P.M. ---

slight P.H.

3 (3) (3) (3)

3 2 0 0 0 5 7 8 7 5 3 5 3 2

## Chorus

D5

C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

P.M. ---

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

time. \_\_\_\_\_

P.M. ---

slight P.H.

3 (3) (3) (3)

0 0 0 0 0 0 5 7 8 7 5 3 5 3 2





D5 C5

Dance in' in the desert, blow in' up the sun

P.M.

D5 G5 A5 Bb5 A5 G5 F5 G5 F5 E5

shine.

P.M. slight P.H.

## Bridge

♩ = 160

Double-time feel

G5 A5 C5 A5 Bb5 A5 G5 A5 G5 A5 C5 A5 Bb5 A5 G5 A5

Shouted: Blast off, it's party time and

G5 A5 C5 A5 Bb5 A5 G5 A5 G5 A5 C5 A5 Bb5 A5 G5 A5

we don't live in a fascist nation.



G5 A5 C5 A5 Bb5 A5 G5 A5 G5 A5 C5 A5 Bb5 A5 G5 A5

Blast off, it's par - ty time. And

G5 A5 C5 A5 Bb5 A5 G5 A5 G5 A5 C5 A5 Bb5 A5 G5

where the fuck are you? (You.

D5 Bb5 A5

Where the fuck are you? Where the fuck are you?

D5 Bb5 A5

Where the fuck are you? Where the fuck are you?

D5 Bb5 A5

Why don't pres-i-dents fight the war? — Why do they al - ways send the poor? —

\* D.S. al Coda

N.C.

Why do they al - ways send the poor? — Shouted: Why do they al - ways send the poor? —

\* ♩ = 203 at D.S.

# ⌘ Coda

♩ = 160

Double-time feel

D5 Bb5 A5

Where the fuck are you?

D5 Bb5 A5

Where the fuck are you?



D5 Bb5 A5

Why don't pres-i-dents fight the war? \_ Why do they al - ways send the poor? \_

N.C. End double-time feel

Why do they al - ways send the poor? \_

1., 2. 3.

Outro A5

Why do they al-ways send the poor? al-ways send the poor? They

al - ways send the poor. They al - ways send the poor.



# Chop Suey!

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately ♩ = 128

Am Bm/A

*mf*  
w/ clean tone  
let ring throughout

T	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	9
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G/A F/A

4	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Am Bm/A G/A

w/ slight dist.

5	7	5	7	5	7	7	9	7	9	7	9	4	5	4	5	4	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

F/A Am Bm/A

2	3	2	3	2	3	5	5	5	7	5	5	7	5	7	7	7	9	7	9	7
						7									9					

1. *G/A* *F/A* *F/A* *f*

5 4 4 5 4 4 5 4 | 3 2 2 2 3 2 | 2 2 2 2 2 2 2 2

*Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5*

w/ heavy dist.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 | 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

*A5 G#5 B5 D5*

7 7 7 7 7 7 7 6 6 6 6 6 6 6 | 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

**Verse**  
*Bb5 A5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 N.C. A5 G#5 A5 G#5 A5 G#5 A5 G#5*

1., 2. Wake up, grab a brush and put a lit - tle make - up. Hide the scars to fade a - way the

*Whispered: (Wake up.)*

8 7 8 7 8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 7 6

*Bb5 A5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 N.C. A5 G#5 A5 G#5 A5 G#5 A5 G#5*

shake up. Why'd you leave the keys up - on the ta - ble? Here you go, cre - ate an - oth - er

Hide the scars to fade a - way the...

8 7 8 7 8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 7 6



Bb5 A5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 N.C. A5 G#5 A5 G#5 A5 G#5 A5 G#5

fa - ble, you want - ed to. Grab a brush and put a lit - tle make - up, you want - ed to. Hide the scars to fade a - way the

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6

Bb5 A5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 N.C. A5 G#5 A5 G#5 A5 G#5 A5 G#5

shake - up, you want - ed to. Why'd you leave the keys up - on the ta - ble? You want - ed to. I don't think you

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6

**Chorus**  
Half-time feel

Am Bm/A G/A

trust in my

w/ slight dist.

5 7 5 7 5 7 9 9 7 4 5 4 5 4

0 0 0 0 0 0 0 0 0 0 0 0

F/A Am Bm/A

self - right - eous su - i - cide. I

2 3 2 3 3 5 7 5 7 5 7 9 7 9 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0



End half-time feel  
(1st time only)

G/A F/A

cry when an - gels de - serve to

0 4 5 0 4 5 0 0 2 3 0 2 3 0 3

1.  
Interlude

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

die.

w/ heavy dist.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 12 10

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 12 10

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 || 2. Am

Rah! die

8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 0 5 7 0 5 7 0 5

Bm/A G/A F/A Am

in my self-righteous suicide.

7 9 7 9 7 4 5 4 5 4 2 3 2 3 3 5 7 5 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bm/A G/A F

I cry when angels deserve to die.

7 9 7 9 7 4 5 4 5 4 2 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

### Bridge

Double-time feel

2nd time, End double-time feel

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

w/ heavy dist.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

Fa - ther! (Fa - ther! Fa - ther! Fa - ther!

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10



Bb5 A5 Bb5 A5 Bb5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

Fa - ther! Fa - ther! Fa - ther! Fa - ther!)

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

A5 G#5 B5 D5

Fa - ther, in - to your hands, I com - mend my spir - it.

7 7 7 7 7 7 7 6 6 6 6 6 6 6 9 9 9 9 9 9 9 12 12 12 12 12 12 12

A5 G#5 B5 D5

Fa - ther, in - to your hands, why have you for -

7 7 7 7 7 7 7 6 6 6 6 6 6 6 9 9 9 9 9 9 9 12 12 12 12 12 12 12

# Half-time feel

A5 F5 C5 F5

sak - en me in your eyes? For - sak - en me in your thoughts? For -

7 7 7 10 8 10 8 10 8 5 3 5 3 5 3 10 8 10 8 10 8



A5 F5 C5 F5

sak - en me in your heart? For - sak - en me. I'll

A5 F5 C5

trust in my

F5 A5 F5

self - right - eous su - i - cide. I

C5 F5 A5

cry when an - gels de - serve to die

F5 C5 F5

in \_\_\_\_\_ my \_\_\_\_\_ self - right - eous su - i - cide. \_

10/8 10/8 10/8 5/3 5/3 5/3 10/8 10/8 10/8 10/8

A5 F5 C5

1 \_\_\_\_\_ cry \_\_\_\_\_ when

7/7 7/7 7/7 10/8 10/8 10/8 5/3 5/3 5/3

F A5

an - gels de - serve to die. \_\_\_\_\_

10/8 10/8 10/8 10/8 10/8 7/7

Words and Music by Daron Malakian and Serj Tankian

## Intro

Moderately ♩ = 120

Eb5

Play 4 times

N.C.

### Verse

N.C.

1. Well, I have a home. Long - ing to roam.

I have \_\_\_\_ to find you.

I have \_\_\_\_ to meet you.

P.M.

0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5      0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5



Signs of your face. Slow - ing your pace.

P.M.

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1 0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

I need your guid - ance. I need to seek my

P.M.

0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5 0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5

### Chorus

E $\flat$ 5 D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

in - ner vi - sion.

1 1 0 5 7 3 7 5 0 5 7 3 7 5

E $\flat$ 5

In - ner vi - sion.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

N.C.

P.M.

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1 0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

Verse  
N.C.

2. My pu - pils dance. Lost in a trance.

P.M.

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1 0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

Your sa - cred si - lence. Los - ing all vio - lence.

P.M.

0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5 0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5

Stars in their place. Mir - ror your face.

P.M.

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1 0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1



I need — to find you. I need — to seek my

P.M.

0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5 0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5

# Chorus

E♭5 D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

in - ner vi - sion.

0 5 7 3 7 5 0 5 7 3 7 5

E♭5 D5 G5 A5 F5 A5 G5

In - ner vi - sion.

0 5 7 3 7 5

1. D5 G5 A5 F5 A5 G5 2. D5 G5 A5 F5 A5 G5

It's

0 5 7 3 7 5 0 5 7 3 7 5



# Bridge

E $\flat$ 5

nev-er too late to re-in-vent the bi-cy-cle. A smile brings forth en-er-gy or life giv-ing you \_

P.M.

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

force. \_ It's

P.M.

E $\flat$ 5

nev-er too late to re-in-vent the bi-cy-cle. A smile brings forth en-er-gy or life giv-ing you \_

P.M.

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

force. \_

P.M.

E $\flat$ 5

Vi sion.

P.M.

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

Interlude

E $\flat$ 5 E $\flat$ (b5) E $\flat$ 5 E $\flat$ (b5)

dist. off

B $\flat$ /D D5 B $\flat$ /D D5

1.

2.

B $\flat$ /D D5 Eb5 Eb(b5)

There's on - ly one true path in

Fretboard diagram for the first system:

11	11	11	11	11	11	10	10	10	11	11	11	11	11	11	10	10	10
8	8	8	8	8	8	7	7	7	8	8	8	8	8	8	7	7	7

life. Eb5 Eb(b5) B $\flat$ /D D5

The road that leads to all leads to

Fretboard diagram for the second system:

11	11	11	11	11	11	10	10	10	11	11	11	11	11	11	10	10	10	10	10	10
8	8	8	8	8	8	7	7	7	8	8	8	8	8	8	7	7	7	7	7	7

B $\flat$ /D D5 Eb5 Eb(b5)

one. There's on - ly one true path to

Fretboard diagram for the third system:

11	11	11	11	11	11	10	10	10	11	11	11	11	11	11	10	10	10	10	10	10
8	8	8	8	8	8	7	7	7	8	8	8	8	8	8	7	7	7	7	7	7



Eb5
Eb(b5)
N.C.

life. \_\_\_\_\_ The road that leads to all. \_\_\_\_\_

w/ dist.

11 11 11 11 11 11 10 10 10 10 10 10  
 8 8 8 8 8 8 7 7 7 7 7 7  
 5 0

In - ner vi - sion. \_\_\_\_\_

P.M. -----

(5)  
 0 0 5 5 3 3 1 1 3 1 0 0 5 5 3 3 1 1 3 1

**Outro**

N.C.

Your sa - cred si - lence. Los - ing \_\_\_\_\_ all vio - lence.

P.M. -----

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1 0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

# Spiders

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Slow Rock ♩ = 70

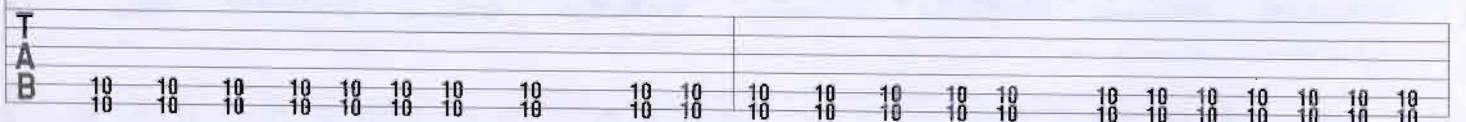


### Verse

 $N, C, (Dm)$ 

**♩ Chorus**

CS



N.C.(Dm)

Be - fore

w/ slight dist.  
let ring

14 12 15 14 12/14 12 12/14 10 10 10 10 10 10 0  
0 12 13 12 10/12 10 10/12 8 8 8 8 8 8 0

C5

Bb5

A5

To Coda

you know, a wake.

w/ dist.

10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 7 7 7 7 7 7 7 7

Interlude

N.C.(Dm)

w/ slight dist.

9 9 7 7 7 7 9 9 7 7 7 7  
0 7 7 5 5 5 5 7 7 5 5 5

Verse

N.C.(Dm)

2. Your lives are o - pen wide, the V-chip gives them sight

9 9 7 7 7 7 9 9 7 7 7 7  
0 7 7 5 5 5 5 7 7 5 5 5



of all — the life run — ning — through — her — hair,

*let ring*

Fret numbers: 0, 14/12, 0, 12/10, 0, 15/13, 0, 14/12, 0, 12/10, 12/14, 10/12, 0, 12/10, 12/14, 10/12, 0, 10/8, 10/8, 10/8, 10/8, 10/8, 10/8, 0, 0

The spi - ders — all in — tune, the eve - ning — of the — moon, —

Fret numbers: 0, 9/7, 0, 9/7, 0, 7/5, 0, 7/5, 0, 7/5, 7/5, 0, 9/7, 0, 9/7, 0, 7/5, 0, 7/5, 0, 7/5, 7/5

*D.S. al Coda*

dreams — are made wind - ing — through — my — head,

*let ring*

Fret numbers: 0, 14/12, 0, 12/10, 0, 15/13, 0, 14/12, 0, 12/10, 12/14, 10/12, 0, 12/10, 12/14, 10/12, 0, 10/8, 10/8, 10/8, 10/8, 10/8, 10/8, 0, 0

**Coda**

Guitar Solo

N.C.(D5) (Eb5) (Gb5) (D5) (Eb5) (Gb5)

Fret numbers: 14/12, 15/13, 18/16, 18/16, 14/12, 15/13, 18/16

D5 Eb5 Gb5

19	19	19	19	19	19	19	19	20	20	20	20	18	18	18	18
17	17	17	17	17	17	17	17	18	18	18	18	16	16	16	16

D5 Eb5 Gb5

19	19	19	19	19	19	19	19	20	20	20	20	18	18	18	18
17	17	17	17	17	17	17	17	18	18	18	18	16	16	16	16

Through my head, —

Chorus C5

through my head.

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

N.C.(Dm)

Be - fore —

w/ slight dist.  
let ring

14	12	15	14	12/14	12	12/14	10	10	10	10	10	10	10	0
12	10	13	12	10/12	10	10/12	8	8	8	8	8	8	8	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

C5 Bb5 A5

you know.

w/ dist.

N.C.(Dm)

Be - fore

w/ slight dist.  
let ring

C5 Bb5 A5

you know, I will be wait - ing all a - wake.

w/ dist.



Interlude  
N.C.(Dm)

w/ slight dist.

Outro  
N.C.(Dm)

Dreams are made wind - ing through her hair.

let ring

# Sugar

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Chorus

Moderate Rock ♩ = 138

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

The kom - bu - cha mush - room peo - ple,

*f*  
w/ dist.

TAB

0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

sit - ting a - round all day, Who can be - lieve you?

TAB

0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Who can be - lieve you? Let your moth - er pray.

TAB

0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5

Double-time feel  
N.C.

Interlude

N.C.

(Sug - ar.) \_\_\_\_\_

10 13 13 12 13 10 10 (10) X

Verse

N.C.

(Sug - ar.) \_\_\_\_\_

1. I'm not there all the time, you know.  
2. See additional lyrics

10 (10) X 10 13 13

Some peo - ple, some peo - ple, some peo - ple call it in - sane. Yeah, they call it in -

12 13 10 10 (10) X

sane. I play Rus - sian rou - lette ev - 'ry day, a

10 (10) X 10 13 13



man's sport, with a bul - let called life, yeah, ma - ma, called

12 13 10 10 (10) X

life. You know that ev - 'ry time I try to go where I

10 (10) X 10 13 13

real - ly want to be, it's al - read - y where I am, 'cause I'm al - read - y there!

12 13 10 10 10 10

let ring

End double-time feel

# Chorus

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

The kom - bu - cha mush - room peo - ple,

10 10 10 10

let ring

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

sit - ting a - round all day. \_\_\_\_ Who can be - lieve you?

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

1.

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Who can be - lieve you? Let your moth - er pray. \_\_\_\_

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

2.

Double-time feel  
N.C.

D5 A5 Ab5 G5 D5 A5 Ab5 G5

(Sug - ar.) \_\_\_\_ Let your moth - er

0 7 6 5 0 7 6 5

D5 A5 Ab5 G5 D5 A5 Ab5 G5 N.C.

prayer.

0 0 7 6 5 0 7 6 5

Bridge  
Slower ♩ = 90

Eb5 D5 Eb5 D5

I sit in my des-o-late room, no lights, no music.

1 1 0 1 0

Eb5 D5 Eb5 D5

Shouted: Just an-ger! Whispered: I've killed ev-'ry-one. I'm a-way for-ev-er, but I'm feel-ing bet-ter.

1 1 0 1 0

Outro

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

grad. accel.

How do I feel? What do I say? Fuck you, it all goes a-way.

grad. accel. P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0



E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

How do I feel? What do I say? Fuck you, it all — goes a-way.

P.M.----- P.M.--- P.M.----- P.M.---

1 0 0 1 0 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0

X 0 0 1 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

How do I feel? What do I say? In the end it all — goes a-way.

P.M.----- P.M.--- P.M.----- P.M.---

1 0 0 1 0 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0

X 0 0 1 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

How do I feel? What do I say? In the end it all — goes a-way.

P.M.----- P.M.--- P.M.----- P.M.---

1 0 0 1 0 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0

X 0 0 1 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0

Eb5 D5 Eb5 D5 Eb5 D5

How do I feel? What do I say? In the end — it all goes a - way.

P.M. -----| P.M. -| P.M. -----| P.M. -|

Eb5 D5 Eb5 D5 Eb5 D5

How do I feel? What do I say? In the end — it all goes a - way.

P.M. -----| P.M. -| P.M. -----| P.M. -|

Faster ♩ = 180

A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

How do I feel? What do I say? In the end — it all goes a - way.

P.M. -----|

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

*accel.*

How do I feel? What do I say? In the end — it all goes a - way.

*accel.*

P.M. -----

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

\* Gradually release P.M.

**Faster ♩ = 196**  
**Double-time feel**

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

In the end — it all goes a - way. In the end — it all goes a - way.

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

In the end — it all goes a - way. In the end — it all goes a - way.

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

#### Additional Lyrics

2. I got a gun the other day from Sako.  
It's cute, small, fits right in my pocket, yeah, right in my pocket.  
My girl, you know she lashes out at me sometimes,  
And I just fucking kick her and then, oh, baby, she's okay.  
People always chasing me down, trying to push my face to the ground,  
Where all they do is suck out my mother fucking brains, my brains!



# Toxicity

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Slowly ♩ = 82

D5 F5

*mf*  
w/ clean tone  
slight P.M.  
let ring

**TAB**

7 10 7 10 7 10 7 10 7 10 7 10	10 13 10 13 10 13 10 13 10 13
-------------------------------	-------------------------------

D5 D(b6) D5 F5 F6 F5 F#sus4 D F5 E5 D5 E5 D5

slight P.M.  
let ring

*f*  
w/ dist. P.M.

**TAB**

7 10 7 10 7 10 11 7 11 10 7 10	10 13 10 15 10 15 13 10 13 11 10 11	0 0 0 3 2 0 2 0
--------------------------------	-------------------------------------	-----------------

Bb5 A5 D F5 E5 D5 E5 D5 Bb5 A5

P.M.

**TAB**

8 8 8 8 7 7 7 7 0 0	3 2 0 2 0	8 8 8 8 7 7 7 7
---------------------	-----------	-----------------

F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 Bb5 A5

P.M.

**TAB**

3 2 0 2 0 0 3 2 0 2 0 0 3 2 0 2 0 0 3 2 0 2 0 0	8 8 8 8 7 7 7 7
---	-----------------

D F5 E5 D5 E5 D5 Bb5 A5 D5

*mf*  
w/ clean tone  
let ring

P.M. -----

0 0 0 3 2 0 2 0 8 8 8 8 7 7 7 7 7 10 7 10 7 10 7 10 7 10

F5 D5 D(b6) D5 F5 F6 F5 F#sus4

let ring

10 13 10 13 10 13 10 13 10 13 7 10 7 10 7 10 11 7 11 10 7 10 10 13 15 10 15 13 10 13 11 11

# Verse

2nd time, substitute Fill 1

D5 F5 C/F F5 C/F

1. Con-ver - sion, ... soft - ware - ver - sion - sev-en-point - 0,  
2. See additional lyrics

let ring

7 10 7 10 7 10 7 10 7 10 7 10 10 13 12 13 10 13 13 10 12 13 10

## Fill 1

let ring

7 10 7 10 7 10 11 7 11 10 7 10

D5 D(b6) D5 F5 F6 F5 F#sus4

look-ing at life through the eyes of a ti-re hub.

let ring

7 10 7 10 7 10 11 7 11 10 7 10 / 10 13 10 15 10 15 13 10 13 11 10 11

The musical score is for a song titled "Eating Seeds as a Pastime Activity". It is written for a vocal line and a guitar accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line starts with a D5 chord and the guitar accompaniment starts with an F5 chord. The lyrics are: "Eat - ing seeds \_\_\_\_\_ as a pas - time \_\_\_\_\_ ac - tiv - i - ty, \_\_\_\_\_". The guitar accompaniment consists of a series of chords, some of which are marked with "w/ dist." and "P.M.". Below the guitar line, there are two rows of empty boxes for tablature, each containing 12 empty circles for fret numbers.

D5 F5

the tox - ic - i - ty of our cit - y, of our cit - y.

P.M.

**Chorus**

D<sup>5</sup>: F<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> B♭<sup>5</sup> A<sup>5</sup>

New! What do you own the world? How do you own dis - or - der, \_\_\_\_\_ dis - or - der?

P.M.

0 0 0	3 3 3	2 2 2	0 0 0	2 2 2	0 0 0	8 8 8	8 8 8	8 8 8	7 7 7	7 7 7	7 7 7	7 7 7
-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------



D5 F5 E5 D5 E5 D5 Bb5 A5

Now! Some-where be-tween the sa-cred si-lence, sa-cred si-lence and sleep.

P.M.

0 0 0 3 2 0 2 0 8 8 8 8 7 7 7 7

F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 Bb5 A5

Some where be-tween the sa-cred si-lence and sleep, dis-

P.M.

3 2 0 2 0 0 3 2 0 2 0 0 3 2 0 2 0 0 3 2 0 2 0 0 8 8 8 8 7 7 7 7

To Coda 1.

D5 F5 E5 D5 E5 D5 Bb5 A5

or der, dis or der, dis or der.

P.M.

0 0 0 3 2 0 2 0 8 8 8 8 7 7 7 7

Interlude

D5 F5

Mm.

dist. off  
let ring

7 10 7 10 7 10 7 10 7 10 10 13 10 13 10 13 10 13 10 13 10 13

D5 D(b6) D5 F5 F6 F5 Fsus4

Mm.

let ring

7 10 7 10 7 10 11 7 11 10 7 10 10 13 10 15 10 15 13 10 13 11 10 11

2.

Interlude  
Double-time ♩ = 164  
N.C.

Bb5 A5

or der.

8 8 8 8 7 7 7 7 12 12 12 12 12 12 15 12 12 14

12 12 12 12 12 15 12 12 14 12 12 12 12 12 15 12 12 14 12 12 12 12 12 15 12 12 14

4th time, D.S. al Coda  
(End double-time)

F5 E5 D5 F5 E5 D5 N.C. F5 E5 D5 F5 E5 D5

Play 4 times Play 4 times Play 4 times

P.M. P.M. P.M.

3 2 0 0 0 0 3 2 0 0 0 0 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0



⊕ Coda

Interlude  
Double-time ♩ = 164

Bb5 A5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

or der!

P.M.

8 8 8 8 7 7 7 7 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0

8 8 8 8 7 7 7 7 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0

Outro  
Half-time feel

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 N.C.

When I be-came the sun, I

P.M.

3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 0 0 0 3 2 0 2

3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 0 0 0 3 2 0 2

shone life in - to the man's hearts. When I be-came the sun, I shone life in - to the man's hearts!

P.M.

0 0 0 0 0 3 2 0 2 0 0 0 0 3 2 0 2 0 0 0 0 0 3 2 0 2

0 0 0 0 0 3 2 0 2 0 0 0 0 3 2 0 2 0 0 0 0 0 3 2 0 2

Additional Lyrics

2. More wood for their fires loud neighbors,  
Flashlight reveries caught in the headlights of a truck.  
Eating seeds as a pastime activity,  
The toxicity of our city, of our city.



# Question!

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast ♩ = 184

7

F#5 C#5 B5 A5 B5 G#5 A5 *Play 4 times*

*f* w/ dist.

TAB

F#5 C#5 B5 A5 B5 G#5 A5 F#5 *Play 4 times*

P.M. -----

## Verse

F#mb6

1., 2. Sweet ber - ries — read - y for two. Ghosts are no — dif - f'rent than you. —

w/ slight dist. & chorus  
P.M. -----

Bm(add 2)

Ghosts are now — wait - ing for you. Are you...

P.M. -----

F#mb6

Sweet ber - ries — read - y for two. Ghosts are no — dif - f' rent than you. —

P.M. —————

4 4 7 4 7 4 7 4 5 4 4 7 4 7 4 7 4 5

Bm(add 2)

Ghosts are now — wait - ing for you. Are you dream - ing?

P.M. —————

4 4 7 4 7 4 7 4 5 2 9 (9) 2 9 (9) 2 9 (9) 2 9 (9)

Pre-Chorus

F#5

D5

Dream - ing — the night, —

w/ dist.

4 4 4 0 0 0

F#5

D5

dream - ing — al - right. —

4 4 4 0 0 0

Chorus

F#5

Do we, do we know

P.M. P.M. P.M. P.M. P.M.

4 4 4 6 4

when we fly? When we,

P.M. P.M. P.M. P.M. P.M. P.M.

4 4 4 6 9 9 11 9 12 9 11 9 4 4 4 6 4

To Coda

when we go, do we

P.M. P.M. P.M. P.M.

4 4 4 6 4 4 4 4 6 4 4 4 4 6

die?

P.M. P.M. P.M. P.M.

9 9 11 9 12 9 11 9 9 9 9 9 9 9 9 9 9 9



F#5 C#5 B5 A5 B5 G#5 A5 F#5 C#5 B5 A5 B5 G#5 A5

4 11 9 7 7 9 6 7 4 11 9 7 7 9 6 7

## ⊕ Coda

die? With-out be-ing a -

## Interlude

F#5 C#5 B5 A5 B5 G#5 A5

Play 4 times

lone.

4 4 4 4 7 7 9 6 7 4 4 4 11 11 11 9 7 7 9 6 7 4 4 4 11 11 11 9 7 7 9 6 7

F#5 C#5 B5 A5 B5 G#5 A5 F#5 C#5 B5 A5 B5 G#5 A5

Play 4 times

Play 4 times

P.M.

P.M.

4 4 4 4 / 11 9 9 7 7 9 6 7 4 4 4 4 / 11 11 9 9 9 9 7 7 7 7 9 9 6 6 7 7

F#5 C#5 B5 A5 B5 G#5 A5 F#5 C#5 B5 A5 B5 G#5 A5

La, la, la, — la, la, la, la, la. La, la, la, — la, la, la, la, la.

F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5

Chorus

Do

P.M.

F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5

we, — do we — know —

P.M.

F#5 D5 F#5 D5 F#5 D5 Bm

when we fly? —

P.M.



When We Go

when we go,

P.M.

4 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 4 0

F#5 D5 F#5 D5 F#5 D5 F#5 D5

do we

P.M.

4 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 4 0

[illegible]



The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 5/4 time signature. It contains two measures, each with a whole note, connected by a long slur. The second system continues with the same key signature and time signature, showing a series of eighth notes across two measures. Below the staff, the text 'P.M.' is written, followed by a dashed line. The third system consists of a single line of rhythmic notation, represented by a sequence of 24 '2' characters, indicating the duration of each note in the piece.

## Outro

F#5 C#5 B5 A5 B5 G#5 A5 F#5 C#5 B5 A5 B5 G#5 A5  
Play 3 times

F#5 C#5 B5 A5 B5 G#5 A5 F#5 C#5 B5 A5 B5 G#5 A5

La, la, la, — la, la, la, la, la, La, la, la, — la, la, la, la, la.

4 4 4 11 9 7 7 9 6 7 4 4 4 11 9 7 7 9 6 7

# Guitar Notation Legend

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions



(accent)

• Accentuate note (play it louder)



(staccato)

• Play the note short

**D.S. al Coda**

• Go back to the sign (Coda), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

**D.C. al Fine**

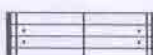
• Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Fill**

• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**N.C.**

• Instrument is silent (drops out)



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.